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## PENNSYLVANIA ACADEMY DISPLAY.

In Philadelphia on Saturday evening last the Penn. Academy of the Fine Arts opened in its galleries in the old building on North Broad Street, with its customary reception and private view (always a most important social event in the Quaker city), its 107th annual exhibition of oils and sculptures, to continue through March 23.

There are hung this year, in seven galleries and the corridor, and two transepts 790 oils, as against 638 last year and 732 in 1910, and in the Rotunda there are placed 182 sculptures, as against 148 last year and 111 in 1910. There are this year 440 exhibitors, as against 303 last year and 393 in 1910. Of these 39 are Americans residing abroad, all in Paris, with the exception of John McLure Hamilton, who is in London; Gari Melchers, in Weimar, Germany, and Lionel Waldon in Honolulu. Last year there were 28 exhibits from Americans residing abroad, while in 1910, 33 American artists sent examples from Europe, and in 1909, 63, so that last year's drop of fifty per cent. in the representation of American artists who live and paint abroad, from that of former years, is maintained this year.

Again, as last year, this comparatively small representation of pictures painted under or inspired by the influences of the present art movements in Europe, and especially in France, removes a little "tang" or sensational flavor, which was once a drawing feature of the annual show. Doubtless many art lovers will be relieved to find the display wanting in those works which exemplify the theories and ideas of Matisse, Picasso and other—from the conservative and conventional art viewpoint—false art prophets and their followers.

### Dearth's Surprising Somersault.

But the exhibition, while, on the whole, a fairly conservative, and again from the conventional art viewpoint—a thoroughly sane one—provides a sensation, and this is the artistic "somersault" of that well-known former poetical and dreamy tonal colorist, Henry Golden Dearth, to whom has been given, and not unwisely, space to exhibit a group of 22 impressionistic seascapes, coast scenes and interiors with figures, all in bright and broken color, and the antipodes in every way of the work through which he has built up his reputation through many years of painting. That an artist no longer young, and a trained and experienced painter, should be able to so reverse his point of view, and so alter his method and technique, created no end of surprise among the writers and critics at the press view, and will be the topic of discussion in American studios for many days to come. That Mr. Dearth has been successful in his new departure, which shows much study of such modern French impressionistic painters as Loiseau, Moret and Maufra, and even of the earlier Boudin in his marines and coast views, and of André in his figures and still life, which still have marked originality, is convincing evidence of his versatility and ability. "The Blue Coat" reproduced on this page, gives an idea of the charming and alluring decorative quality of Mr. Dearth's new work, but naturally no idea of its beautiful and vivid color.

### Jury's Hard Task.

The jury of selection, which this year comprised, for paintings, William M. Chase, chairman; Cecilia Beaux, Hugh H. Breckenridge, Frank Duveneck, Lydia Field Emmet, Philip L. Hale, John C. Johansen, Paul King, Jonas Lie, Edward W. Redfield and E. C. Tarbell, and for sculpture Charles Grafly, chairman; F. G. R. Roth, A. A. Weinman, did its work well. In New York alone some 800 pictures were offered, of which only 200 were accepted, while it is said that

only 150 of the 675 pictures offered in Philadelphia passed the jury there. The hanging committee, composed of William M. Chase, Charles Grafly and Edward W. Redfield, had an unusually difficult task this year, in that the pictures accepted were so varied in character that the task of placing them in any harmonious relations was seemingly impossible at the start. On the whole, however, the difficult problem was attacked successfully, although there are some juxtapositions of color and tone which swear at each other.

### A Conservative Display.

It is difficult to characterize the display this year, except as a strong and interesting one. It is dominated, as was last year's display, by the so-called "Realists," and the impressionists and tonalists are again in the minority. The exhibition is strong in portraiture—although no exceptionally striking portraits are shown, which are usually looked for at Philadelphia, and it is also strong in landscapes, but weak in marines; while the sculpture exhibit is larger, more varied and better than usual. The exhibition has brought forward notably among newer names, those of M. B. Copeland, who is

prize for the best work by a woman artist for her broad painted, skilful presentment of a Philadelphia milliner's shop in April, entitled "In the Spring"—a canvas fairly brimming over with vitality, and one of the best in the whole display. If the present writer's memory serves him aright, he was the first of American art writers to point out, some few years ago, the ability of this young woman painter, and to predict for her the reputation which she, in a comparatively short space of time, has obtained. There can be no question of the wisdom of the jury in awarding this prize.

Owing to crowded columns, further discussion of the exhibition in detail must be deferred until next week.

James B. Townsend.

### CINCINNATI.

Three new exhibitions are now on at the Art Museum. These are respectively of a number of paintings by Birge Harrison, 120 original drawings by Orsen Lowell, the cartoonist of "Life," and seven paintings from the portrait exhibit recently held at the Chicago Art Institute, all by different artists. This exhibit was taken from London to Chicago and will go to Pittsburgh from here.



THE BLUE COAT,

By Henry Golden Dearth.

In Penna. Academy Annual Exhibition.

painting in Paris, and who shows three clever well-drawn and effective works—fanciful figure compositions—and Murray P. Bewley, also in Paris, who shows four attractive figure works; two scenes in a hospital, rich in color and fine in expression, and one "Jacqueminot," a half-length portrait of a young woman standing in the full light of a window—unusually clever.

### The Prize Winners.

The jury on awards gave the Temple gold medal to Emil Carlsen for his "Open Sea," a typical clear, fresh, beautiful marine, and a realistic, truthful rendition of the artist's loved Northern Baltic waters on a cool summer day.

To Willard L. Metcalf was given the Jenny Sesman medal for the best landscape, for his "Spring Fields," like the Temple prize winner, a characteristic, smoothly and prettily, almost too photographically truthful rendition of the tender greens, delicate yellows and robin egg blue sky of an early spring day.

Joseph De Camp of Boston won the Carol H. Beck gold medal for the best portrait, on his finely modelled, richly painted half-length portrait of Mr. Francis I. Amory—a Bostonese of the Bostonese, while to that clever "Zorn-like" young woman painter—Elizabeth Sparhawk-Jones was given the Mary Smith

The Harrison paintings are characteristic, tender and poetical landscapes with rare tonal quality. The drawings of Mr. Lowell interestingly and amusingly satirize phases of modern society life.

The seven so-called portraits are "The Tragedienne," by G. Philpot; "Holiday in Essex," a group picture of children and a pony, by G. W. Lambert; "The Poacher," by W. Nicholson; "Miss Constance Collier," by G. H. Shannon; "Sir Henry Irving," an impressionistic sketch of the actor, by J. Pryde; and "Mrs. Frances Howard," by Harrington Mann.

The exhibit of Oliver Dennett Grover, of Chicago, has gone to Detroit, with the exception of a "Panorama of the Genoese Coast," which has been purchased by the Museum, and will now hang permanently in the gallery. The other exhibits will continue until some time next month.

John Rettig is at work on a large Dutch scene, "The Path from Edam to Vollendam," well known to many tourists. This will be fifteen feet long and seven feet wide, and will serve as a decoration in the reception room of the new sanitary bread making establishment which Simon Hubig, a patron of Cincinnati artists, is building.

The John Josiah Emery collection, bequeathed to the Museum a year ago, now hangs in its permanent room, and includes paintings by Constable, Schreyer, Reynolds, two by Diaz, one by Hobbema, a Sanchez Perrier, and several others. With this collection was left \$200,000 to the Museum, the income of which to be used for the care, preservation and increase of the collection, any new painting to be added to it, to cost not less than \$2,000. Mr. Emery also stated in his bequest that since art has no nationality, the picture of the artist of any nation could be accepted. Mrs. Mary Emery has charge of the purchase of these new pictures for the Emery collection, under advisement of course of the Museum authorities. LOUISE McLEAN.

### MILWAUKEE, WIS.

The two exhibitions now on at the Milwaukee Art Society's galleries are growing more popular every day. The display of photographs of American sculpture includes practically every well-known American sculptor's work, and the range of subjects in the sculpture shown includes the well-known "Salome" by R. Hinton Perry and the bust of President Taft by Robert I. Aitken.

### ART BOOK REVIEWS.

ELIZABETHAN INTERIORS, by C. J. Charles, George Newnes, London, and F. Greenfield, 718 Fifth Ave., New York. Special size, \$12. Also on sale at Scribner's and at the Charles Galleries, No. 718 Fifth Ave.

This handsome volume, finely printed and with its wealth of illustrations, dedicated to the eminent English architect, Thomas Hastings, is not only a beautiful addition to the library and boudoir, but a valuable contribution to the history of art furniture making in England. It has been written by Mr. C. J. Charles, the well-known "expert" on early English furniture and furnishings, whose rare taste in interior decoration is universally recognized, but this handsome work will surprise even his friends and clients, through and by its literary style and composition, and the knowledge of historical periods it evidences.

From cover to cover the volume is filled with interesting historical information, so deftly and agreeably imparted that one reads on as in a novel. In other words Mr. Charles possesses the skill, rare among writers on technical subjects, of making such subjects interesting even to the general reader.

Starting with the preface that: "It will be of interest to trace briefly the continuous changes and developments which, during the course of a few centuries, have transformed the rude stronghold, the gaunt castle and the desolate keep of our earlier ancestors into the princely mansions and the comfortable homes of later times," the author tells us that "it was not until the twelfth century that stone or permanent buildings of any description were erected, and the few existing remnants of antiquity of this period go to show that their purpose was that of military strongholds and defensive shelters, rather than of domestic dwellings or comfortable homes."

The early "Keeps" are then reviewed, the White Tower of the Tower of London, and the "Keeps" of Dover, Kenilworth Peak and Tattershall castles being examples, and then follow in succession descriptions of the old "Manor Houses," fortified and unfortified, those where "The Norman Baron sat at table with his family," such as Burghley, Hatfield and Audley End, Ockwells Manor and Speke and Bramhall Hall. From these old houses the author entertainingly and gradually leads the reader to the stately Elizabethan mansions, when the golden age of architecture in England began, and when even the nobility were themselves designers, and finally to the era of the Brothers Adam.

A good and complete chapter on Decoration follows the historical sketch of early English architecture furnishing and furnishings, and this deals with the designers, architects and artisans of the early and later periods, with a just appreciation of their individual merits and accomplishments. A most valuable feature of the volume is a table showing the date of the different periods of Architecture and Decoration, with the names of buildings and examples most characteristic of the time.